and that all useful knowledge and excellent virtues have always, from her foundation, flourished & prospered there, and grown in sovereign perfection; to such a degree that she has no peer in all Christendom; and, being a place surrounded by walls with eleven gates, she is superior in excellence to any kingdom on earth. I do not mean to decry other places in order to exalt her, but there is a common proverb that Paris is without a peer.

I Return to my allegory, & say that by the fair daughter of Inachus, Io, is meant knowledge, which is given by Juno, who represents Riches. Few persons attain to wide knowledge without the aid of money; and for this reason we see that poor scholars, who wish to attain perfection, struggle & strive to have some kindly Mæcenas, or some Pollio—that is to say, some good man who will assist them to be maintained at school and in their studies.

ARgus, with the deformity of so many eyes, signifies those who, of their rudeness & evil knowledge, persecute goodly letters & learning with their wicked, sterile, and crude teaching, and bring contempt upon men of great learning by imposing upon them new conditions, in order to turn them back and deprive them of all their power. In the hands of such men, knowledge is in durance & is not fed on the sweet herbs of grammar, or on flowers of rhetoric, but on the rough bark of barbarism and the bitter twigs of solecism.

MErcury, playing upon his pipe and cutting off the head of Argus, will be interpreted here as the man who is diligent in seeking the purity of all goodly letters and true knowledge, by employing for the better instruction of others both his spoken and his written words, and quelling & putting to shame the inveterate barbarisms of the unlearned, even as we see three noble personages to be doing to-day: Erasmus the Hollander, Jacques Le Fevre of Estaple in Picardy,[21] & Budé, the pearl of noble and studious Parrhisians, who, by night and day, keep watch and ward, and write for the profit of the public weal and the exaltation of perfect knowledge.

I Return then to our said Attic letters, and as to the legend of Io, I say that these two letters, I and O, are those from which all the other Attic letters are made and fashioned. The A is made from the I alone. The B is made from the I, and from the O divided. The C is made from an O alone, divided. The D from an I and O divided. And in like

manner all other letters are made either from one of these two, or from both together, as I shall show hereafter, & shall prove, with our Lord's assistance, by figure & proportion. We may say also that the O is made from the I; but we may well consider that the O is a model for the handles and curves of other letters than itself.

OBserve in passing that the IΩ, as the name of the fair daughter of Inachus, is written with *Iota* and *Omega,* that is with a vowel I, and with Ω, which is long in metrical quality; but for my purpose IO will be written with *Omicron,* that is, with a short O, for the reason that it is a simple and regular letter, and is better fitted to make a clear demonstration of the proportioning of the curves of the other letters than is the said *Omega,* which is itself made from *Omicron* by writing it twice side by side & touching, in conformity with the rule of grammar which requires that a vowel long in metrical quantity shall be equal to two short ones, and two short to one long.

I Purpose to set down here another little secret in connection with what I have said, that our Attic letters are all derived in shape and made from the I & the O. It is this—that to commemorate the invention and perfection of these letters, the word Io came into use as a proverb signifying exaltation and triumph, as in saying *Io pæan, Io triumphe.* Ovid says in his *Ars Amoris,**—

* II, 1.

Dicite Io pæan, et Io bis dicite pæan.

So Codrus Urseus, humorous poet and orator, reading lately in public at Bonoigne la Grasse, composed a Latin ballad to entertain the guests at a banquet, beginning thus:—

Io, Io, dicamus Io, Io, dulces Homeriaci.[22]

And Horace says, in one of his Odes:†—

† IV, 2, 49.

Non semel dicemus Io, triumphe.

I Say, therefore, that, to show the joy which the ancient Ionians felt in having invented & designed these said Attic letters, the word Io came into such common use as a proverb expressing joy, that it is still recalled to mind every day. The Greeks, as their custom was, made a legend of it; indeed, two others besides the one I have heretofore narrated, which I leave for good students to read in the *Metamorphoses* of Ovid, in the *De Genealogia Deorum* of Boccaccio, and in Proverb CCCXXXII, of the second Chiliad of Erasmus.

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